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The College Voice



Sailing

SPECIAL: POT

Activities vs the budget

Conn students have neither sufficient funds nor an effective voice in obtaining funds necessary for student activities. When the College's budget is drawn up, student organizations and extracurricular activities needs are virtually ignored by the Administration.

This week, the Student Government Association slashed the proposed budgets of the three campus medias - THE COLLEGE VOICE, WCNI, and THE SPARK. THE COLLEGE VOICE's proposed full year \$7500 budget was cut to \$2600 for the fall semester. This \$2600 is simply not adequate to operate a weekly newsmagazine. In addition, by putting both THE VOICE and THE SPARK on a one semester trial basis, SGA has the option to discontinue funding upon evaluation of the respective publications.

Another victim of SGA's scissors, WCNI, is up for FCC license renewal this year. According to WCNI, if they do not receive the funds necessary to operate a second studio, they will not pass FCC re-evaluation.

SGA clearly demonstrated mismanagement in their aims to control the content of THE VOICE and THE SPARK, and their staggering of budget reviews, leaving the three medias to compete and scramble for the insufficient leftover funds. The actual blame, however, lies with the Administration. SGA has only \$52,000 to fund all student activities for the entire year. This money comes from the students' Comprehensive Fees. Realizing the inadequacy of this amount, last year's SGA asked the Board of Trustees for a \$15 per student Comprehensive Fee increase. The Trustees cut this request to \$3.

Student activities, an essential element of a liberal arts education, obviously lacks necessary and sufficient priorities in the College's eyes. THE COLLEGE VOICE, WCNI, and THE SPARK have formed the Student Coalition for Immediate Action to establish an effective voice to push for remedies. We need your support in contacting SGA representatives and emphasizing to the Administration the necessity of increased funds for student activities.

Grass is green

Our centerspread this issue is a capsulation of the legal, physical and psychological repercussions of smoking marihuana. The law seems to be heading toward a more rational outlook on grass. The results of various tests on the physical and psychological effects of marihuana have been, on the other hand, a trifle confusing.

First of all, THE COLLEGE VOICE supports the decriminalization of marihuana. Out of 623 respondents to a campus poll, 84 per cent also favored making possession of small amounts a misdemeanor.

The more pressing issue for the busy college student is, however, the effect smoking might have on the books. In Francisco Garcia's essay on p. 6-7, some revealing comments were made as to the effect a casual joint might have on studying for mid-terms.

It seems that marihuana inspired for a calculated period of time can make one's memory lapse. Speaking patterns melt and disintegrate into meaningless streams of what-have-you. Furthermore, one becomes less adept at sticking to the immediate topic at hand.

We at THE COLLEGE VOICE believe that a "social joint" will not affect logical, non-repetitive, whole-wheat, rational thought processes. Did we mention that logical, non-repetitive, whole-wheat, rational thought processes will not be affected by a "social smoke?" In other words, if you just happen on to a "social smoke," don't expect your normally logical, non-repetitive, whole-wheat, rational thought processes to become illogical, repetitive, multi-colored and irrational.

With this in mind, take care and, if you must, take it easy.

Cover photo by John Hunter

The College Voice

ISSUE NO. 3

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THE COLLEGE VOICE is a weekly newsmagazine published by students of Connecticut College during the Fall and Spring Semesters. The Editorial Board is responsible for the general policies and editorials of THE VOICE; the Editor-in-Chief is responsible for the content and day to day management.

Only matriculated students of Connecticut College may become members of the staff.

Subscription and advertising information is available upon request.



LETTERS

Re: Oakes, tokes and folks

September 28, 1977

To the Editor: This is in response to the interview with Oakes Ames Concerning the College's policy on drugs. Therefore, the following is directed towards our COLLEGE President.

Mr. Ames,

Thank you for your interview, thereby illuminating the shadow covering the administration's view towards "drugs". However, this does not appear to be consistent with the college's recent decision to rid us from Craig "Creepo" Hancock's unhealthy influence (as the leader of our force of elite killer-trained bodyguards). It's cool, security, we still love you. Anyway, it seems that the administration is intent upon helping the students here, while keeping us on the paths of righteousness and virtue. Yet, we are still treated as pre-pubescent people.

Why cannot the administration adopt a policy whereby the housefellow are allowed to use their discretion (seeing as they are already in a position of responsibility) and speak with the supposed victim of "drug" abuse themselves. There should be a certain amount of fairness allowed, and if a minor incident arises (now be realistic), let the housefellow handle it, thereby nipping it in the bud and not dragging it to the administration. I wish you could have been more explicit in explaining exactly what you mean when referring to "drugs". Alcohol is considered a "drug" and we are all aware that there is a great amount of its use on campus. The vagueness of your policy and definitions when you say "drug" conjures up in my mind notions of hallways littered with polka-dot skinned junkies leering at passers-by in evil manners. Also, there is a major difference between alcohol and marijuana (contrary to your statement that they are both an equal social problem).

Therefore, possibly, the administration could reconsider giving the housefellow the full responsibility that he or she deserves, and only come to the proper authorities if the problem is too great. To do that, we must establish exactly what "too-great" would be. Please let us know. I do not think that some poor luckless individual should have to face the deans simply because someone accidentally dropped a "roach" in front of that person's door. By the

way, what will be the administration's response to someone who is turned in for such an incident?

Anyway, I just wanted to fan the fire a bit, and do not take it too personally. I suppose that this is all part of workmen's hazards and seeing as it is written in the Gospel that we all must expect to get "goosed" now and then, I'm merely following a higher principle of life, that called "duty". I only wanted to say that we should be given a bit more responsibility, appropriate for the blossoming young adults with fertile minds that we are. In return, we promise not to become Philistines living it up in Sodom, Connecticut.

P.S. Remember, even the "fink clause" is up for reappraisal.

Singing Off,

Peter Radin (Raisin(1/8-

Mr. Ames declined an invitation to respond.

Re: Offensive food

September 26, 1977

To the Editor:

As one of many Jewish students here at Connecticut College, I wish to express my utmost disappointment in the choice of the dinner which was served on Wednesday evening, Sept. 21. Yom Kippur, the most holy day on the Jewish calendar, began at sunset Wednesday evening and this was, for many people, the final meal before a 24-hour fasting period.

In the past, when the only choice of anything solid to eat was pork or ham, I have either grinned and bore it or settled for the usual salad or peanut butter and jelly. After speaking with several people, I found that they, too, were appalled that pork was served on this particular evening. I am fully aware that (at least in Harris) there was an alternative of fish, but that, to me, is inedible any day! I debated whether or not to even write this letter, but I decided that the Jewish population at Conn. deserves a little more respect than it has received. Perhaps in the future, the school can exercise a bit more consideration for others in the preparation of the menus.

Sincerely,
Jody R. Paskow

Part 1

Tenure issue

Nothing appears to be as endemic to the academic world as the system of tenure. Conn. is no exception to that practice. Here, there is a well established program for tenure that has survived for many years. Tenure evokes a multitude of ideas depending on to whom one speaks. This confusion stems from a general ignorance of what tenure means, both in a general system of education, and as it applies to Conn.

In an attempt to educate ourselves and the rest of the College Community, THE COLLEGE VOICE is doing a two part investigation on tenure. Below is the introduction to this investigation. Research and writing by Amy Kest, Lisa Shaw, and Walter Sive.

The American Association of University Professors calls tenure a system that protects "academic freedom." They state, "A college is a marketplace of ideas, and it cannot fulfill its purpose of transmitting, evaluating and extending knowledge if it requires conformity with any orthodoxy of content and method." Mr. William Cibes, head of the Faculty Steering and Conference Committee elaborated on this theme. He said, "Professors must be free to teach as they see fit. There must be no influence from trustees, administration or political authorities."

The statements of both Cibes and the AAUP seem valid, but does the external pressure they talk about really exist? In an interview with Acting Dean of the Faculty, R. Francis Johnson, he conceded that

perhaps "outside pressure is not as valid a reason as it was twenty years ago." However, he emphasized that he does not believe the tenure system to be an "anachronism."

At the present time, 70 per cent of Connecticut's faculty is tenured. Tenured faculty are given full time employment until they reach retirement age. According to AAUP guidelines, a tenured professor can only be removed for reasons of "financial exigency" or "gross negligence." These conditions have proven almost impossible to meet and are thus a virtual guarantee to permanent appointment for a professor.

The College, wary of the high amount of tenured professors, adopted a new tenure policy a few years ago. That policy made

certain teaching positions untenurable in order to provide flexibility in cutting and adding staff to specific departments. As a result, many new professors will have to leave, regardless of their abilities, after they finish the standard probation period.

This policy has been called into question by trustees, administrators and faculty. The major complaint seems to be that the policy does not enable the College to keep professors who show good promise for the future. In addition, the College has had difficulty in attracting new professors, when those potential professors discover they must leave after five years. In an attempt to rectify this problem, an Ad Hoc Tenure Committee was established this past summer. The committee contained three faculty members (one untenured), three trustees and two members of the administration.

The major thrust of the committee's proposal is a provision for "contingent tenure." The provision attempts to solve the problems of untenurable positions while still providing flexibility for the College in its efforts to shift staff from department to department. It also permits the College to keep new professors who have shown good potential for the future. Furthermore, the proposal could help in attracting candidates for new teaching positions. Specifically, "contingent tenure" means that the College will grant tenure to a professor who has proven himself during a probation period. The

catch is that the College can terminate the tenure appointment with three years prior notice.

Besides recommending a system of "contingent tenure," the committee's proposal calls for more rigorous standards for granting tenure. It appears that the committee wants to upgrade the procedures for professor review during the probationary period. The new proposal calls for a probationary period of six years replete with numerous reviews of the candidate for tenure. These reviews entail stricter standards for teaching and scholarship.

A pamphlet distributed by Conn.'s Admissions Department states, "As a vibrant institution, Connecticut must keep its curriculum responsive to shifts of emphasis in contemporary social and cultural concerns." The College has repeatedly stressed the importance of a liberal arts education. In future articles we hope to determine whether any type of tenure system is compatible with these aims. The Committee avoided this question in their report, perhaps, because they felt it is unrealistic for Conn. to seriously consider doing away with tenure. Many campuses, however, are reexamining their tenure policies and some do not even have tenure.

In order for the Committee's proposal to be implemented it must pass a vote of the faculty. Indeed, with so many different viewpoints and opinions on tenure it would be startling if the proposal remained intact.

INTERVIEW

"Tenure procedure too lenient"

The following is a tape recorded interview with Acting Dean of the Faculty, R. Francis Johnson conducted Tuesday October 4.

VOICE: Why is there a need for a tenure system at all? What is the academic basis for such a system?

Tenure has originated in academic institutions for various types of historical reasons. They have something to do with providing job security in the face of know-nothing attitudes or political pressures.

It was a way of protecting academic freedom, of offering the academic person the security and the peace of mind to explore issues that might be unpopular, that might lead to answers that wouldn't fit into conventional value structures.

VOICE: Can you point out any circumstances within the last few years of political or administrative intrusion in the academic affairs of a professor?

I know that the situation at the University of Texas at Austin has been a very troublesome one and there has been a good bit of pressure from the state government and from the legislature directed towards the administration of the University. There has pressure, both, on its goals and on its internal operation.

VOICE: That situation is in Austin, Texas and we're in New London, Connecticut. Do you realistically think there is any chance of governmental or administrative pressure on a professor's academic freedom here at Connecticut College?

I don't think so, in any direct way...but as you know, laws and principles of law need to be made in relation to problems and conflicts of interest and not tailored to particular individuals or a particular moment...conceivably that could happen. The academic profession cannot be treated in isolated tiny segments.

VOICE: Do you agree with a tenure policy, such as Connecticut's

where it is virtually impossible to remove a professor?

I think that's an inevitable part of the tenure system. An irreversible appointment is the lynch pin of the tenure system and if that is what it takes in order to supply tenure, then I would say I agree with the present situation.

VOICE: Do you support the Ad Hoc committee's proposal for contingent tenure?

Yes.

VOICE: Why?

I think that it is the best solution that this college can arrive at, at the moment, to deal with problems that have developed over the last seven to ten years. I wish that the College would have had the energy and the foresight to have grappled with these problems successfully earlier in that period, rather than at the end of that period...but we didn't.

VOICE: The Ad Hoc Committee's proposal calls for more stringent standards for granting tenure. Why is there a need to do this?

To try to make the language as accurate as possible, the report calls for a number of procedures in assessing candidates. The goal of these procedures is to bring out a more rigorous consideration of qualifications for tenure. I think that it is necessary here, because Connecticut College has had a pattern of awarding tenure to almost all the members of the untenured faculty, unless a very strong case could be made against them. If that person performs with reasonable satisfaction, had reasonably good reports and seemed reasonably industrious, even though not outstanding or unusually distinguished, that person will receive tenure.

VOICE: Do you mean that Connecticut's standards for tenure, in the past have been too lenient...that we have tenured professors

whom we shouldn't have tenured?

Yes. Our tenure procedure has been considerably more lenient than that of other colleges in New England. Amherst has had a pattern of rigorous assessment of candidates for tenure, with a result that not more than one third of any tenure class has been tenured.

VOICE: Do you foresee any faculty opposition to the proposal for more stringent standards for tenure?

I don't think that the change should be called drastic. I think that there are many people that now acknowledge that tougher decisions will have to be made and that it's inevitable that there is going to be some pain in doing this.

One of the strong aspects of this College is that life here is reasonably pleasant, and there is a friendliness among all the members, or almost all the members of the faculty, and in that situation it is very hard to make a tough decision.

VOICE: Why would there be any opposition to the Ad Hoc Committee's proposal for contingent tenure?

I have not seen any and I don't believe that it would come out in the open.

VOICE: Do you believe that Connecticut can realistically implement the new tenure proposal after being entrenched in the old system for so long?

I do believe that both, people and institutions can change their ways. That may be an evasive answer.

VOICE: If the Ad Hoc Committee's proposal is not passed, do you see any adverse affects in the future for Connecticut?

I think there would be a morale problem within the untenured faculty, and that morale problem cannot be isolated within that faculty group, but will spread far and wide, to departments where there are such faculty members, and to other areas where there is a collaboration between those untenured faculty members and other members.



VOICE: Would you make a statement at this time, to the faculty, to support the Ad Hoc Committee's proposal?

I will support it when its discussed and I would assume that discussion will begin at the October meeting. One of the things that the tenure report does recommend, which I think is a considerable improvement, is that the initial appointment, in effect, is a longer appointment than is presently the case.

A very significant assessment of that person would take place during the third year of service of the College. Some people might not be reappointed after that review. Their service at the College would end after four years. However, if a person were reappointed after the four years, the appointment would be for three years and that would carry the probationary period in through the seventh year, one year longer than is presently the case.

This offers a better basis, a longer experience with the person, which is a better basis for making a judgement, and it also means that there would be fewer reviews. Essentially, there would be two critical reviews, one in the third year, and if the person were reappointed after that, then the crucial tenure review would come in the sixth year. This is an attempt to focus the energies of students, faculty and administration on those two key moments of assessment. I think that's a good step forward.

Homecoming teams with the Booksale for big weekend

By LINDA FOSS and LENORE PELOSI

Conn College students' "second home," will be the site this weekend for alumni "coming home" for Homecoming Weekend. Activities for alumni, students, and faculty include sports events, dance, concerts, lectures, workshops and just plain fun and games.

Conn College has had other Homecoming activities in the past, but these Campus Days did not receive sufficient support from alumni, and were discontinued. Since that time, the college has been trying to find ways to get recent graduates of Conn to come back to see how the school and its students have changed.

Only the last four classes were invited to this year's Homecoming Weekend. Louise Anderson, Executive Director of the Alumni Office, explained the reason for this was that the spirit of the weekend was coed, and that these four classes had the most even ratio of men and women.

In the future Homecoming may include every alumni class but since this is the first year, no one can estimate how many alumni will attend. However, graduates of classes earlier than 1974 who have indicated that they would like to participate are welcome.

The Alumni Council, a committee of 150 alumni from all over the United States, will hold their annual meeting on campus during Homecoming Weekend. The Council consists of class presidents, club representatives, class agent chairmen who are in charge of fund-raising for their class, career internship coordinators from key cities and bequest aids. The Council will meet in workshops during Homecoming Weekend and will discuss their activities and plans for the coming year.

Mrs. Anderson said, "Essentially, there will be two kinds of homecomings. The first will consist of learning about the college as it is today. This will be embodied in the Alumni Council and in the discussion of special student programs such as Career Internship, Study Abroad, and the Return to College Program. The second aspect of homecoming will be that of a special event and reunion for alumni, students and faculty."

Sports events will play a large role in Homecoming Weekend's activities. On Saturday afternoon there will be a soccer game against Vassar, a field hockey game against Mt. Holyoke, and Cross Country meet against Wesleyan. There will also be a barrel rolling contest, a punt and pass contest, and a coed tug of war sponsored by the Quad. These events will be for students, faculty, alumni and staff.

Students and alumni will have an opportunity to discuss work experiences after graduation at the Career Fair on Saturday morning. Alumni from many different fields will speak at the Fair.

The major arts events for Homecoming Weekend will be a performance by the Marcus Schulkind Dance Company on Friday night and a Dance Improvisation performance by dance students at Conn on Saturday afternoon.

The Homecoming Committee, which has been meeting since last spring, has designed a weekend

which they feel will reflect the school's atmosphere. Laurie Heiss, student director for Homecoming Weekend, stated "The Homecoming Weekend is going to be a low-key affair. It was designed this way because of the type of school Conn is. We've never been big on fraternities, parties, and things of that sort, so why should we start now?"

Homecoming is being funded by the College and the Alumni Association. Social board has also put a great deal of time into the organization of the events planned.

As a feature of Homecoming Weekend the second annual benefit booksale will be held in Palmer Library. Mrs. Luise Ames, General Chairman of the booksale, felt that having this booksale as a part of the activities during Homecoming, was a "happy coincidence."

A selection of nearly 40,000 used books, including both hardcover and paperbacks all subject matter, will be available at very modest prices.

Enthusiasts, as well as collectors, will find something of interest, as many of the volumes are no longer in print. Some were even published during the 19th century. Among the types of books available will be biographies, mysteries, "how-to" books, as well as a large array on travel, cooking, science fiction and educational subjects.

One section of Palmer Library will be devoted to foreign works on a wide variety of subjects, and another to children's literature. Those interested in memorabilia will find games, puzzles, records, sheet music, prints and postcards to catch their attention.

Many prominent people have donated autographed works either from their personal collections or that they wrote themselves, including John W. Gardner's *In Common Cause*, Ann Lander's *An Exceptional Crew of Life*, Art Buchwald's *I Am Not A Crook*, Edward Kennedy's *Decision For A Decade*. These books will be auctioned off through silent bids throughout the sale.

The booksale also has prints and records, as well as original art works donated by the art department and area artists. These works will also be in a silent auction.

Mrs. Ames was assisted in the sale by many different scholars in cataloging the books. Gertrude Hayes, Dean Emeritus of the College, and a Professor of English, commented, "This booksale is a great opportunity for students to build a library for only a couple of dollars, from authorities in the field. Many of the books represented are basic career ones."

The sale will benefit the Connecticut College Library book fund. It will run from 9 a.m. to 5 p.m. and 7 to 9 p.m. on Saturday, noon to 5 p.m. Sunday, and 9 a.m. to 5 p.m. Monday.

If you have any articles you might like to donate to the sale, drop them in the special collection box in the main foyer of the new library. Also, student volunteers are needed to work at all hours during the sale. Contact Mrs. Fred McKeehan, 443-7944 or box no. 1634, indicating the times you might assist, if you will have spare time during this event-filled Homecoming Weekend.

"A happy coincidence"

Mrs. Louise Ames, General Chairman of the Booksale.



OPINION

The cheetah and gazelle

By DAVID CRUTHERS

The gazelle and the cheetah are two totally different animals that live in the wilds of south-east Africa. The gazelle grazes on the growth that is spread about, growing wild like marihuana along the railroad tracks in Indiana where the hemp farms used to be. It is content to stay in its own place, happy and carefree, until its privacy is intruded upon by a predator.

The cheetah will attack the gazelle, oft-times to feed its young. The mother will take a few bites to kill the animal, and then stand guard to let her cubs come running, playfully, to have a good dinner. This happens, of course, providing the cheetah can catch the gazelle.

The cheetah bursts out of its hiding place, after taking care to survey the situation with the utmost scrutiny. When the killer feels the time is right, it leaps from its camouflage and races towards its target, usually one specific animal. He may sometimes run by one gazelle, to take the one that he has set his eyes upon.

The gazelle, however, may have a trick up its own sleeve. If it can figure out what is going on, in the nick of time, it can get quite a good headstart on the cheetah. Since, over a long period, the gazelle can outdistance a cheetah, the gazelle escapes, and the fallen predator returns to survey another potential victim.

This is basically what happened when Mohammed Ali and Earnie Shavers met at the end of September for the World Heavyweight Championship. There were, however, some surprises.

The cheetah did not tire early. Shavers bombarded Ali with hard punches to the head with his powerhouse right in the second round, staggering the champ. The gazelle had not yet been trapped, as Ali, who can take a punch probably better than any other boxer in history, came back to play with his predator, sometimes dancing, sometimes using his rope-a-dope ploy. But Shavers, like the cheetah, is clever. He knew that he had to wait for the right moment to make his move.

So, instead of following his prey, Shavers waited for Ali to come to him, which Ali did. However, Ali was not eaten by Shavers in those middle rounds, as the two boxers punched each other, with the gazelle holding forth. At the end of the twelfth round, the point came where only a knock-out would dethrone the champ.

Round 13 came, and Shavers came out punching, punching hard. So hard, in fact, that, in one brief, exciting moment the gazelle had met its match. For Ali, who had only been knocked down four times before, tasted canvas, pummeled by a man who had never gone more

than 10 rounds. "I was off my feet," Ali later said. Indeed he was.

He appeared back up, and finished the round. Round 14, and Shavers didn't punch as hard, but still Ali was not as strong as he had seemed.

In round 15, the cheetah's corner made a fatal error. They had figured that Shavers was ahead, and told him that, if he could stay on his feet for the fifteenth, the championship would be his. They were not watching television in Shavers' corner, like Angelo Dundee was.

NBC was posting the judges decisions after each round, so that the whole world watching could know that Ali had wrapped it up by the twelfth round. Dundee, Ali's trainer, knew this and, although he purposefully kept the news from the champ, he planned Ali's attack in round 15: go and get 'em. Shavers, told to stay on his feet, was staggered by devastating Ali blows to the head and body.

It had turned, briefly. The gazelle had outfoxed the cheetah, and had become a cheetah himself. The new gazelle was slow, and easily beaten. Shavers was very groggy, but still on his feet at the end of the fight. It was Ali by a unanimous decision.

I viewed the fight in Danny's Bar, a place across from the railroad station in Westerly (just down the street from the knickerbocker), with a seven-foot television. There were no animals in there as graceful as the gazelle and the cheetah, but hust gorillas and various forms of low life. During the fifteenth round, two tables to our immediate left decided that they were bored with the fight, and started one of their own.

In the perfect sense of baseball and football, both benches emptied, with men from most tables piling on, with broken glasses and spilled beer (fortunately, ours was gone) flying in all directions. We calmly got up, and watched the end of the bout (on tv) from the rear of the bar. Back here were the patricians, the elders, sipping their beers and yelling "down in front" to the participants in the local fight. We heard the decision, which we already knew, thanks to NBC, in the car on the way home.

So, in all, we enjoyed our evening with mature. The natural combat, man against man, proving the victor in classic style, and the pure animal instinct of beating on another drunken fool. It's a sad thing when animals who pass themselves off as grown men have to resort to spontaneous violence, which certainly does not equal the talent of two professionals. But, it's happened for centuries, and I'm sure that bar room brawls are here to stay, and won't leave just because of articles like this.

'Writing of the 70s is here but we're not seeing it'

By RUTRELL MARTIN

I met John Gardner this summer at the Bread Loaf Writers Conference held in the GREEN Mountains of Vermont. Of the fourteen writers on the staff at Bread Loaf, Gardner was one of the ones who stuck in my mind after I left the conference. The lasting image of Gardner, in my mind, was that of the clever man with the white shoulder-length hair fading into the Vermont sunset on his 750-honda.

It is only natural that a well-known writer like Gardner becomes more than a man in the eyes of aspiring young writers. The man becomes lost in a sea of idolatry. To bring the man out of this storm one has to catch him in a different setting. When I left Bread Loaf I never thought I would really see him again, in any setting.

When our paths crossed again, I was klighted at the chance to talk to him. Now, I thought, I would see him as a human being. The following was taped Sunday, Oct. 2. Q.- How do you view yourself as a writer? The tenor saxophonist Dexter Gordon once said, when asked about how he felt about jazz, "It's my life. I can't say anything more. It's a way of living" So, How do you feel about this?

Gardner: Sure, every artist would say that. That is ultimately it. You do every thing for that art and you sacrifice everything for that art. You may make fancy reasons why you're doing what you're doing but the real fact is you do it because you love it. You believe in it. It seems more real than anything else.

Like you compare what politics does. It seems kind of silly. I never knew a jazz musician in my life who cared about politics. They sometimes pretend to, to be friendly to somebody. I never knew a painter who really cared about politics. I don't think artists really cares about religion, they may be religious people on the side. All you really care about is doing what you want to do. Sure, I'm convinced every painter, every composer, every jazz musician, every writer would say this.

Q.- I've heard you say that many stories today have texture but no structure. And I wondered why is



John Gardner

that? Now, you compare composers with writers as having the same type of structure problems.

Gardner: I think really serious artist have texture plus the Structure. For instance, the recordings of Coltrane practising, working over and over on phrases. He wants to get the texture exactly right but the structure is always there. Same way if you're a writer. It's easy to make words kind of flash and dabble, especially if you abandon sense completely, like some writers do. But I think great artists always care about what they are saying. Every art is sort of expression of emotion and how that emotion grows and what it leads to. That's structure. The rest is sort of fooling around. A really great artist has both structure and texture. Some pretty great artist can have structure but no texture. But no great artist can have just texture. So what every art has to do is make a perfect marriage between texture and structure. And in Literature you get caught faster than any place else.

Q.- Earlier today you said life isn't art and art isn't life. Do you see a tension between the two?

Gardner: Well, they're really different. Life is raw material and art is what you make out of the raw material. Although art is not life, art affects life. If you take a story about a guy who is an ordinary person, this is a novelist, right, and you show how he becomes a murderer, it may be a beautiful story. But is some mother reads that story and she's got a kid whose in that second stage and he is in-

*"Life is raw material
and art is what
you make out of the
raw material"*

clining in the direction that he might become a murderer, she's going to say, "Hey wait a minute, I've seen this before. We're not going to let that kid do that." So that art changes life.

In the eighteenth century people didn't like nature. They'd make formal gardens and avoid woods. Late eighteenth century writers started to praise the woods and writing poems of the woods, the Romantics. Then everybody starts building cottages out by lakes and loving nature because art taught them to do it. Art teaches us everything we know, bad and good. Of course, the horrible thing about art is that it can teach us to love wicked things... You have to think about what the affect of your art is going to be.

Q.- Turning to the writing of the 70's, since that will be your topic for your lecture tomorrow night, what phase of development do you think literature is taking on here in America? Or is that hard to say?

Gardner: That's really hard. What's going to happen in the future is what is really happening underground... I know writers who are really brilliant writers, in my opinion, that I can't sell. Even I with some name. I take these writers' works to my publisher or agent and say, "Look here's something that is real and exciting. It's brand new... And they say, No, John, get out of here."

I think that so far we don't have a writing of the 70's. I think that the main names, the people who get reviewed all the time are the same old people. Like John Gardner brings out a novel and it's going to be on the front page of The New York Times. Updike brings out a novel, and Updike is really tired. He hasn't done anything really brilliant in a long time but he'll be on the front page.

Tim O'Brien, who was at Bread Loaf, is a young writer who writes like nobody else in the world. He's not going to be on the front page of The New York Times. Maybe he'll get a paragraph. Maybe he'll be really lucky and get a regular review some place in the back. But the likely hood is that he won't even get reviewed.

My friend Charles Johnson published his first novel six years ago. Never sold his second novel. Best young writer I ever ran across, amazing writer. He'll make it. No doubt about it. He works all the time. He does radio plays. He does television, and he keeps turning out novels. Last novel he published, he's a Black Buddhists, right, an incredibly good novel. It's about Black Buddhists here in America. I took it to my publisher and said you've got to read this. The publisher said "Come on, how many Black Buddhists are there here in America?"

Q.- I met one at Bread Loaf.

Gardner: Right (laughs). The thing is you don't buy a book because it's by a Black Buddhist. The establishment is always a little behind, not that they mean to be. So the only thing I can possibly say is that the great writing of the 70's is not being heard. Soon as people will stop promoting all those dead writers, like me, and all those people of my age and look at these guys, they're going to be the kings. For a while, and then the baby king will come along. Writing of the 70's is here but we're not seeing it.

Gardner's visit was jointly sponsored by the Lectures and Discussions Committee and the English Department. Talks with the Creative Writing, Chaucer and Survey of English Literature classes as well as a lecture on "novelists of the '70's" kept the writer busy. Being an enthusiast of radio drama, Gardner also played the tape of his latest play "The Temptation Game."

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Effects of marihuana unclear despite scientific research

By FRANCISCO GARCIA

Study on the effects of marihuana in humans has been met with much apprehension from many persons, who question the safety of administering drugs to research subjects. Despite this apprehension, research has been done and I shall describe a study made to document some of the physiological and psychological effects of marihuana in humans.

Two types of subjects were tested; ones who used marihuana on a regular basis (chronic) and those who professed never having used the drug (naive). The chronic users were tested only on high doses (2 grams) of marihuana with no practice sessions. The naive subjects were required to go to four sessions, spaced about a week apart. The first session was always a practice session and each subject was instructed to smoke two, hand-rolled, tobacco cigarettes, to inhale deeply and to maintain inspiration for 20 seconds, as timed by an experimenter with a spotwatch. In subsequent sessions, when cigarettes contained either drug or placebo, all smoking was similarly supervised by experimenters. Subjects were not permitted to smoke tobacco cigarettes while the experimenter was in process.

Despite the popular belief concerning the dangers of administering drugs to research subjects, no adverse marihuana reactions were observed in any of the subjects in this experiment. The observable effects of marihuana were maximum at 15 minutes after smoking and were diminished between 30 minutes and one hour. The effects had largely dissipated 3 hours after the end of smoking and no delayed or persistent effects were observed or reported beyond 3 hours. With the high doses of marihuana (2 grams), all the subjects became "high" by their own accounts and in the judgement of experimenters who had observed many persons under the influence of marihuana.

The effect of marihuana on heart rate was found to depend on the subjects' previous experience with the drug. In the naive subjects, marihuana smoking in low doses or high doses was followed by increased heart rate 15 minutes after smoking. The effect was not demonstrated to be dose dependent, with the chronic users being statistically greater than in the naive subjects.

The effects of marihuana on respiration were shown to be different for both groups. No change was observed in the respiratory rate before and after smoking marihuana in the naive subjects. The chronic users, on the other hand, showed significant increases in

their respiratory rate after smoking. Contrary to popular belief, the results also showed that pupil size is not affected by marihuana. There was no change in size before or after smoking in either group. However, results did show that dilation of blood vessels in the eyes does occur and is responsible for the observed reddening of the eyes. The effect on the blood vessels of the eye were more pronounced 15 minutes after the smoking period than 90 minutes after it.

To measure the psychological effects of marihuana, 5 psychological tests were conducted. They consisted of the Continuous Performance Test (CPT), CPT with strobe light distraction, the Digit Symbol Substitution Test (DSST), the self-rating bipolar mood scale and the pursuit rotor test. The CPT was designed to measure the individual's capacity for sustained attention. The DSST was a simple test of cognitive function. Neither one of these two tests, the CPT or DSST, showed a change in performance with previous exposure. The self-rating bipolar mood scale was used to evaluate the subjective effects of marihuana. The experimenters hoped that by allowing the subjects to rate themselves, within a given category of moods, suggestion would be minimized. The pursuit rotor test measured muscular coordination and attention.

There were no observed difference in the performance of either group on the CPT or the CPT with strobe distraction; the naive subjects showed a significant decrease in performance ability at 15 and 90 minutes after smoking. The decrement following marihuana was greater after high doses than after low doses, giving preliminary evidence of a dose-response relationship. Chronic users improved on their performance on the DSST after smoking marihuana whereas the naive subjects' performance was grossly impaired. The effects of marihuana on pursuit rotor performance was also different for the two groups. Again the performance of the naive subjects was decreased significantly at 15 and 90 minutes, at both the low and high dose. This effect on performance followed a dose-response relationship. All chronic users improved their performance on the pursuit rotor after smoking the drug (Improvement, however, may have been the result of practice) (Weil, et al. (1968))

No physical dependence or tolerance has been demonstrated as resulting from the use of marihuana. Neither has it been demonstrated that *Cannabis* causes any lasting mental or physical changes. However, persons who use

marihuana continually and as the symptomatic expression of a psychological conflict, a means of gaining acceptance, or a way of escaping painful experiences of anxiety or depressions, may be said to be psychologically dependent on the drug (J. Amer. Med. Assoc., (1967)).

A study by F.T. Melges, et al. (1970) was undertaken to answer questions concerning the effects of marihuana on Temporal Disintegration. Temporal disintegration means that the individual has difficulty in retaining, coordinating, and serially indexing those memories, perceptions, and expectations that are relevant to the goal he is pursuing. They found that high oral doses of THC induced temporal disintegration in normal subjects; that this performance stems partly from impaired immediate memory and that temporal disintegration is associated with disorganized speech and thinking.

Temporal disintegration was measured by a task termed the "goal directed serial alternation (GDSA)" which required that the subject simultaneously hold in mind and coordinate information as well as mental operations relevant to pursuing a goal.

Melges, et al (1970), using double-blind controls, gave eight normal male graduate students 3 oral doses of marihuana extract (containing THC levels of 20, 40, and 60 mg) or placebo, in randomized order, on 4 different test days separated by at least one week. Tests, carried out at 2 hours intervals, beginning one and a half hours after ingestion showed that increased doses of THC progressively impaired GDSA performance. Higher doses tended to prolong temporal disintegration, as measured by the GDSA. There were no significant increases in mistakes of long-term memory operations as reflected in miscalculations after taking increased doses of THC. Short-term memory, however, was impaired.

Analysis of the types of mistakes made during performance on the GDSA showed that, with increasing doses of THC, there were progressively more errors in the serial, or "working" functions of immediate memory. Serial immediate memory errors included loss of place, failure to alternate between subtraction and addition, when necessary, and blocking. Temporal incoordination of recent memories with

intentions may account for the disorganization of speech that occurs under marihuana. The construction of a goal-directed sequence requires that words be ordered in a goal-directed manner. If there is a deficiency in immediate memory, the complex sequence of words become poorly integrated in time, and the person's train of thought is directedness and loses common in the speech of subjects tested when given doses of THC.

At present, there is no evidence of organic changes most that can be said is that the effects of marihuana use have not been established belief in marihuana as an addictive drug leads to personality changes and to criminal psychoses and to criminal sexual excess. Current knowledge is of great value and further research may be used clinically as part of the doctor's b



intentions may account, in part, for the disorganization of speech patterns that occurs under marihuana intoxication. The construction of meaningful speech requires that words and phrases be ordered in a goal-directed fashion. If there is a deficiency in immediate memory, the components of speech become poorly interconnected over time, and the person is apt to lose his or her train of thought. Lack of goal-directedness and loose associations were common in the speech patterns of the subjects tested when under the influence of THC.

At present, there is no reliable evidence of organic damage, and the most that can be said against marihuana is that the effects of long-term or heavy use have not been ascertained. The established belief tends to view marihuana as an addicting drug that leads to personality deterioration and psychoses and to criminal behavior and sexual excess. Clearly, the new knowledge is of great importance, and further research may find that *Cannabis* can be used clinically, once again, as part of the doctor's bag.

Connecticut lags in marihuana reform

By MICHAEL SITTFELD

There has been no reform of marihuana laws in Connecticut during 1977. Oregon, Alaska, Maine, Colorado, California, Ohio, Minnesota, Mississippi, New York and, most recently, North Carolina have all decriminalized possession of small amounts of marihuana. Meanwhile, Connecticut lags behind because of what The New York Times has labelled "political controversy."

As defined in the General Statutes of Connecticut, marihuana is, "all parts of any plant, or species of the genus *cannabis* or any infra specific toxin thereof, whether growing or not; the seeds thereof; the resin extracted from any plant of the plant; and every compound, manufacture, salt, derivative,

mixture, or preparation of such plant, its seeds or resin extracted therefrom, fiber, oil, or cake, or the sterilized seed of such plant which is incapable of germination..."

A person who possesses less than four ounces of marihuana in Connecticut faces up to a \$1,000 fine or one year in jail, or both. A "subsequent offense" may lead to a fine of \$3,000 or imprisonment for five years, or both.

Selling marihuana in Connecticut can draw a fine for the first offense of up to \$1,000 and-or imprisonment for up to seven years. For subsequent offenses, a person may be fined up to \$5,000 and-or imprisoned for up to fifteen years. The statute does not specify fines for dispensing certain amounts of marihuana; therefore, selling a few grams of pot can result in a severe penalty.

A Gallup Poll release in May, 1977, showed that 24 per cent of all Americans have tried marihuana. 59 per cent of all Americans 18-24 years of age have tried it, while more than 50 per cent under 30 have smoked pot at least once. The poll also showed that 13 million people are "current users" of marihuana and that 3 million Americans smoke it daily.

The Gallup Poll indicated that marihuana use is rising rapidly. A poll taken in 1973 showed that only 12 per cent of all Americans tried marihuana; therefore, in four years marihuana usage doubled. Among people 18-24 years of age, marihuana smoking went up from 41 per cent in 1973. In addition, the 1973 poll showed that 22 per cent of college graduates tried pot while the 1977 poll reported 36 per cent.

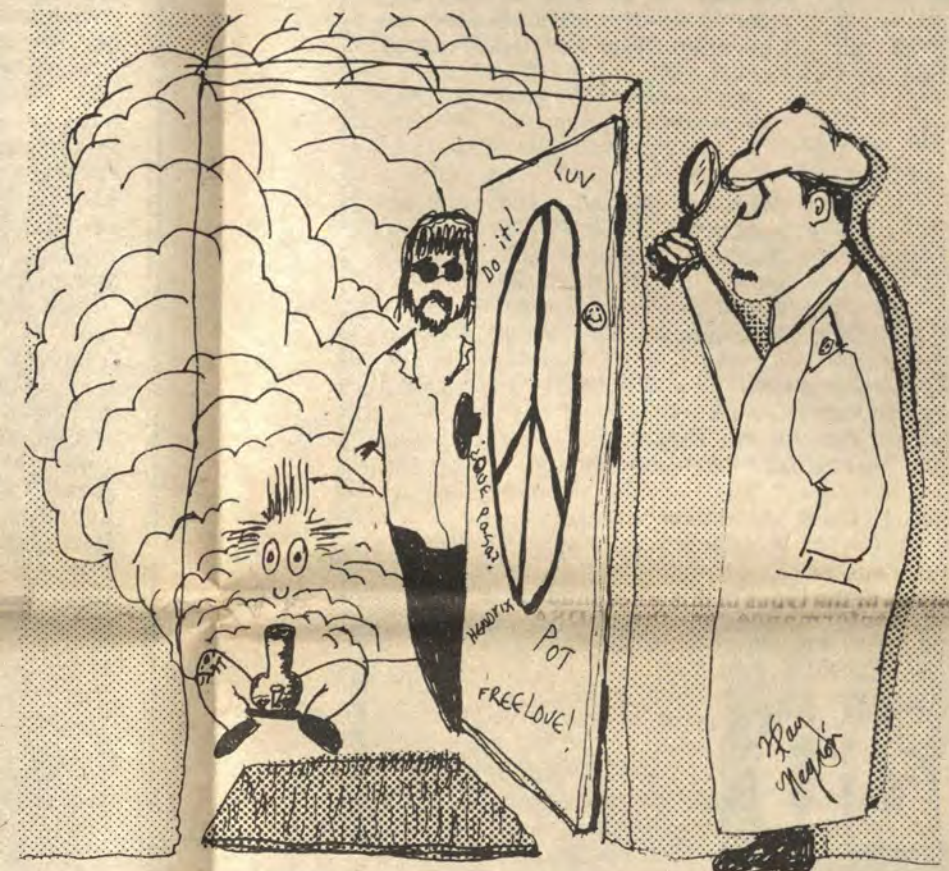
New York's decriminalization of marihuana was signed into law by

Governor Carey on June 29 of this year. The new law made the penalty for possession of 25 grams (almost an ounce) up to \$100 for the first offense. The second offense can result in a fine of up to \$200, and the third offense can draw a fine of up to \$250 and -or a jail sentence of 15 days.

Support for decriminalization of possession of marihuana is widespread. The National Organization for the Reform of Marihuana Laws, or NORML, has led the fight for decriminalization. In addition, the Carter administration openly advocates decriminalization. In March, 1977, Dr. Peter Bourne, Special Assistant to the President for Mental Health and Drug Abuse, told a House Select Committee that the White House supports decriminalization of possession of small amounts of marihuana. Senator Jacob Javits and Representative Ed Koch, now Democratic mayoral candidate in New York City, co-sponsored a bill this year that calls for decriminalization.

There is a great difference between decriminalization and legalization. Decriminalization reduces the penalty for possessing small quantities of pot to a violation (which is legally not a crime). Legalization would permit both the possession and selling of marihuana without legal repercussions. Few, if any, politicians favor legalization.

Despite these efforts, however, there are still misconceptions among millions of Americans. The 1977 Gallup Poll showed that 59 per cent of the population believed both that marihuana is "physically addictive" and that it can lead to the use of "harder drugs like heroin."



SPORTS

Big clash

Larrabee and Harkness

By T.J. RYAN AND JORDAN TRACHTENBERG

The weekend is upon us with it come great expectations for the best Flag Football game of the 1977 regular season. As early as last spring fans were predicting that the winner of the Larrabee Harkness clash would dominate the season and most likely go undefeated. Kick-off for this battle will be at 2 p.m. on Sunday, Oct. 9th. Following the first week and a half of play on the Conn. Col. gridiron it is clear that these two teams are the class of the intramural league.

Larrabee opened its season on the 23rd of September as strong favorites over an unknown Hamilton-K.B. team. The spectators were looking for a high-powered offense from the former Royboys featuring the strong arm of Mark Fiskio at quarterback and the speed and sure hands of Larry Wilgus at wide receiver. This pair, which helped lead Morrison to the finals last season, has a great supporting cast on offense as Larrabee expects to score at will in most games this year.

Joining Fiskio in the backfield will be veteran allstars Peter Gale and Tom Bell. Gale, with more speed and moves than a hooker in heat, displayed his talents last week in a brilliant touchdown run against the Quad, leaving chairman Jerry Carrington biting the dust. Bell has the speed to get to the

outside, and with a solid offensive line T. may "go for six" often this year. The line features the Budman, star of last year's playoffs at the center spot. Buckwheat is flanked by Paul Sabatino and Bill Davis. This trio is expected to open holes for the running backs and give plenty of protection to Fiskio against a very large and equally determined Harkness line this weekend.

According to Tom Deedy, spark of last season's Super Bowl Champs, defense is the heart of the Harkness team this season. As we all know, the best offense is a good defense. In last week's 56-7 blasting of Burdick two interceptions demoralized Gardner's Heroes early in the first quarter and the game was no contest. First, David Stewart intercepted a Mark Teschner bomb and returned it 30 yards to the one setting up a Deedy plunge. Minutes later a pass was blocked at the line by Don H.P. Capelin and picked off in the endzone by the sure hands of Peter Kelly.

Featuring Stewart, Kirth and the inimitable Beaver at linebacker and Norman, Capelin and Kelly on the line Harkness has one of the biggest defensive lineups in recent Flag Football history. The check and balance system of the Harkness defense rests on the shoulders of safety Tom Deedy who defends his territory as well as Mickey Rivers ever covered the acreage in Yankee Stadium.

Although Harkness outscored their opponents 135-14 in their first three games, there has been some disappointment with the offense. After experimenting with Beaver at quarterback, the big man has been moved to center spot. Deedy will be calling the signals with a steady, fi not fleet footed Kirth at running back along with the temporarily unknown Scott Pollock. With the determined, team-minded Paul Sanford jogging pass patterns into the secondary, Harkness has displayed a potent bomb themselves.

Of course, it will be tough to move against the Larrabee 3-2-2 D which has yet to allow a point. As Sab, Big Daddy and Miami Watkins string out sweeps and display an aggressive pass rush, the occasional blitzes first two shut-out victories, 51-0 over Ham.-K.B. and 37-0 over a disappointing Quad Squad. As the Gator and T.K. roamed the secondary both opponents found it very difficult to pick up even a first down.

However two teams do not make up a league and when President Oakes threw the first ball out on opening day many fans were looking for a challenger to the powerhouses of Larrabee and

Harkness. Quad, with Carrington exhibiting passing skills even he didn't know existed, demolished a talented but disorganized JA-Freeman-Lazarus team. Following that victory Quad was embarrassed by Larrabee but rebounded to defeat stubborn Wright on a touchdown reception by Glenn White 14-7.

Quad tells us that the team has enough talent to challenge but will have to prove it over a long season. JA-Freeman-Lazarus also feel that they have the talent to field a playoff contender. Although the startling loss to Quad hurt, the Clauson-Sprague defensive duo helped to shut-out Wright 28-0. The only other teams with victories are Burdick, featuring four touchdown passes by Mark Teschner and the fine running of Ricky Shrier in a 28-14 victory over Windham and Hamilton-K.B. with a 28-7 walkover of Windham. Hamilton, led by the tall tight end Paul P.G. Greely, who caught three touchdown passes, may challenge for a north division playoff birth. A final reminder to all fans, Sunday October 9 at 2 p.m. Harkness vs. Larrabee live at Fitzmaurice Park.

LEAGUE STANDINGS:

	W	L	P.F.	P.A.	South	W	L	P.F.	P.A.
North					Harkness	3	0	135	14
Larrabee	2	0	88	0	Quad	2	1	63	44
Hamilton	1	1	28	58	JA	1	1	28	49
Wright	0	2	7	44	Burdick	1	1	35	70
Morrison	0	1	7	30	Windham	0	3	28	105

Next Week's Schedule

Sun. Oct. Harkness vs. Larrabee
 Mon. Oct. 10 Burdick vs. Wright
 Tue. Oct. JA-Freeman vs. Ham.-KB
 Wed. Oct. 12 Quad vs. Morrison
 Thurs. Oct. 13 Windham vs. Larrabee

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COVER STORY



Photos by John Hunter

Breezin' on the Thames

By AMY KEST

"Sailing makes one feel good, it enables a person to be open with himself, it involves working with nature, it is challenging and it balances out the day," said both Wisner Murray '79 and Jesse Abbott '78, two important students dealing with the development of the sailing club. They both agreed that sailing was a big part of their lives so they worked towards the improvement of the club.

The history of sailing at Connecticut College is very short. Originally, the girls at Connecticut went down to the Coast Guard Academy and sailed there. They then became members of the New England Woman's Intercollegiate Association. As the college went co-ed, so did the team and the new team became associate members of the New England Intercollegiate Association.

In 1974 Jesse Abbott took control of the club and ran it with a few innovations. As a part of his leadership, they were more involved in both recreational and Intercollegiate sailing. In the fall of 1976 Wisner Murray became in charge; he reevaluated it and started to build the club towards a solid competitive racing team. They have practices everyday, using the Coast Guard Academy's boats and regattas on the weekends. Both Abbott and Murray helped make the team what it is today. It is now a club with approximately forty members and seventeen regattas for this season.

To learn more about the club, I was able to interview Jesse Abbott and Wisner Murray and discover an over-all impression about sailing and the sailing club.

Q. What motivated you to take charge of the sailing club?

Murray: I'm a sailor from way back. I love competitions and I wanted to set up a team where that would be competitive and so kids could have fun.

Abbott: I love sailing and I've done it for the past fifteen years. A sailor is a sailor—once you get it into your blood it's something you can't get out.

Q. How did you build the team?

Murray: The first thing I wanted to do was set something up between the Coast Guard and Connecticut College since we don't have our own facilities. I talked to the coach and in working with him I was able to establish that we could use two or three boats each day. As the club has improved, they have allowed us to use some better boats.

Q. Did you have trouble starting the club?

Murray: No, people were receptive to my doing this. It didn't take much money and what money was used was given to us from the S.G.A. Everyone has been responsive, the Coast Guard was helpful and our traveling expenses have been minimal.

Abbott: It depends who we are racing against. When racing against the associate members we have a confident feeling because we have won trophies from them and we know we are capable of winning. However, most of the time we race against M.I.T., U.R.I., Harvard, Yale and Tufts and they are national champs. With them we go out with the attitude that we'll do the best we can. Sailing when you get into it is very tense thing because every move you make is a variable. How you feel on the water changes every time the variables change.

Q. What boats do you use when racing?

Abbott: We have been racing two classes. One is the Flying Dutchman Junior; they are a sixteen foot sloop. The other boat we have

used has been the shields which is a thirty foot sloop.

Q. During a race, what do you feel, are you nervous?

Murray: It is probably the most exciting thing there is for me to do. It is challenging.

Q. Are there any dangers when sailing?

Abbott: The only danger would be lack of confidence. The boat can capsize but any competent sailor knows how to handle that situation. However, there are problems. To win in sailing, one has to concentrate very hard because there are so many variables to consider. The windshifts, tides, waves, what everybody else is doing and whether you are going the right way are a few of them.

Q. What are some of the factors to consider when going into a race?

Murray: You want to understand what makes a boat go fast and the theory behind it. You also want to know something about sails and how they are adjusted. Once one learns how to do that there are tactics to consider such as how to handle the boats nearby, where to go, when, and why.

Q. How successful has the sailing club been and how would you like to see it develop?

Abbott: I would like to see the school get its own facilities so we could build our own program.

Murray: We compete in a league—New England Intercollegiate Sailing Association—which has two divisions. One division is the regular membership. It consists of schools such as Tufts, Harvard, Yale, Coast Guard, Brown, M.I.T., and U.R.I.. These schools have boats and sailing is a regular varsity sport. That is a very competitive division. Then there are schools such as Connecticut College that do not have boats or facilities and still want to race. This is the group that we have done well against. We have won the Bliss

trophy four times. We are at the top of the associate membership list and at the bottom of the regular membership and rightly so. We will not move up until we get our own facilities.

Q. When I say the word sailing, what comes to your mind?

Abbott: It's a place to go to be open with yourself. I feel good, I love to work with and drive against nature.

Murray: Seamanship. The most important thing that you can do is to be careful and realize that the water is dangerous if not handled right. It's a bit of comradery -- to be able to help out the other person.

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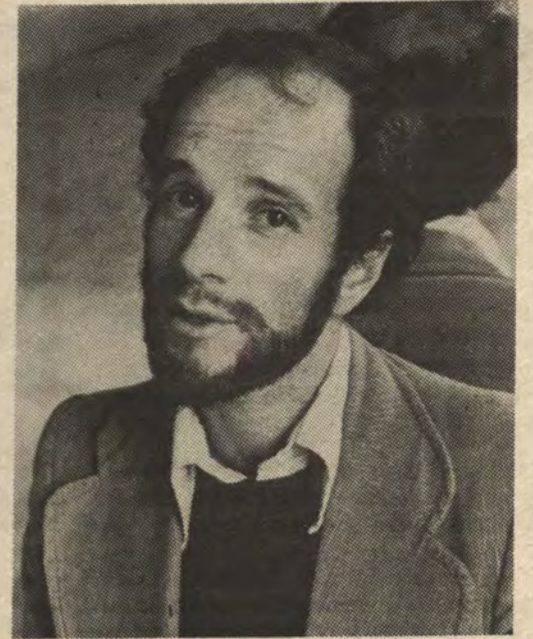
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Marcus

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Dance

Company



Balletic Modern Dance

By MICHAEL LENGFIELD and ALICE WILDING-WHITE

The Marcus Schulkind Dance Company will be performing a series of dance pieces tonight at 8 p.m. in Palmer Auditorium. Along with the world premiere of a quartet commissioned by Stanly Sussman, a conductor and composer, the company of nine dancers will be doing pieces to the music of Beethoven, Randy Nuwman, the Beatles, Bach, and Talemamn in a style which Marcus Schulkind, choreographer for the company, considers to be "modern dance with a very balletic line."

The four dancers in the quartet are Dante DelGrudice, Zane Ranker, Elisa Mante, and Serena Ward. Elisa Mante is a guest artist, and is the principle dancer in Martha Graham's company. All four dancers, along with the five other members of the company, have done work with Eliot Field, Alvin Aily, The American Ballet Theater, Martha Graham, L Pearl Land, and others.

Schulkind has worked with Martha Graham, Lar Lubovitch, Norman Walker, Pearl Lang, The Balstrbo Dance Company of Isreal, and others. About two and a half years ago, Schulkind decided to try something new. "I decided I could learn no more from the people I had worked with, and, in order to go ahead, I decided to choreograph for myself."

Schulkind gathered people who were interested in his company, and they gave their first performance two and a half years ago in New Haven, Connecticut. Since then, the company has performed at colleges in the tri-state area and has done two seasons in New York City each year. The company has received favorable reviews everywhere; Schulkind's dances have even been called "little masterpieces" by dance critics.

"I think this is the best company I've had," said Schulkind about the dancers who are presently in his company. "Technically and emotionally..." it is "... one of the strongest companies. The quality I have in the company is quite exceptional."

Schulkind is presently teaching ballet and modern dance at Connecticut College. Anyone meeting Marcus Schulkind is struck immediately by his presence and extremely acute wit. His presence easily envelops the space it inhabits. This presence is reflected in his choreography. It is bold and exciting, always punctuated with the unexpected.

Schulkind's wit often is the source of the punctuation, and is very effectively utilized to balance a work. His style leans towards the classical. Yet, the works are undeniably modern. Quick flashes of humor and the unexpected gesture or movement, balance the classical style, rescuing his work from saccharine banality. His use of

stage space is excellent and his dancers move! This aspect is a welcome relief from some of the cerebral or purely comic works being choreographed today.

The Connecticut College campus was first introduced to Schulkind's choreography last spring with the work, "Wood's Rain." This dance showed Schulkind's ability to utilize the full beauty of movement. Though the same patterns were often repeated, the dance was far from monotonous. In fact, the repetitions enhanced the piece. Schulkind's lighter side was shown with his series of balletic movement mixed with unexpected modern movement.

Last summer, Schulkind was an instructor for the American Dance Festival, and the campus saw two more of his works. The first of the two, the solo "Affectuoso", was performed by Schulkind himself. "Affectuoso" is one of Schulkind's earlier works, choreographed in 1972. It displays a much simpler, and perhaps more sentimental attitude towards dance. Yet, it contains within, many of the elements explicit in his current work.

The second work, "Of Talesin", was a work performed by the students of the Festival. The work was excellent and exciting dancing was interlaced with humor. The choreography was magnificently adapted to the Prokofiev score which he chose. The work was altogether stunning, and was well received by the critical Festival audience.

Schulkind's choreography in this case was highly technical, as is most of his work. His cast was excellent and includes some of the most advanced students and young professionals attending the festival. Two of the members of that cast, Zane Rankin and Dante DelGrudice, have joined his company and will be performing tonight. Keep a special eye out for Zane Rankin's delightful stage presence. The dancing of Elisa Mante will also certainly command attention.

After performing at Connecticut College, the company will be dancing October 22nd at the New York Dance Umbrella (Mini Umbrella) for young choreographers and developmental choreographers from New York City. On November 10th, the company will begin a season in New York City at the American Theatre Laboratory (219 W 19th St.). They will be doing a revival of "Of Talesin", and the quartet which they will be doing tonight.

The Marcus Schulkind Dance Company has come far for a company which was formed only two and a half years ago. They have the potential to grow and become more successful. Their performance tonight, like their earlier performances at Connecticut College, will be remembered far into the next year.

The bread of life according to Schumann

By JANET A. NOYES

"We sometimes give you a piece of bread along with the puppet show because our bread and theater belong together. For a long time the theater arts have been separated from the stomach. Theater was entertainment. Entertainment was meant for the skin. Bread was meant for the stomach." So says Peter Schumann, a German-born sculptor and director, puppet designer and show-writer for the Bread and Puppet Theatre which will stage its production, "Joan of Arc," on Thursday, October 13, in the Harkness Chapel at Connecticut College.

To Schumann, theater is not just a luxury commodity to be purchased by a select few. "Theater is different. It is more like bread, more like a necessity," he says. This is a philosophy that was with the Bread and Puppet Theater in its earliest days on the lower East side of New York City during the sixties, where it performed street and anti-war pieces as well as indoor puppet shows. There was no entrance fee, and the spectators generally walked away with their stomachs and spirits filled.

In 1970, Schumann brought the theater to rural Vermont. "He is aware of injustices and oppression," says Schumann's wife, Elka, "but that is not as immediate as the war was. He would like shows that reflect the immediate environment- the landscape and agricultural themes." (From an article by Madeleine M. Kunin in *Vermont Life*, Spring, 1977.) Schumann himself explains, "For me, the theater is not just an abstract art production. I want to perform for my neighbors. I am looking for things that can be understood." (Ibid.)

So he says what he has to say simply and clearly, not with words, but with puppets three or four times bigger than the people who play them. Puppets and puppet-people on stilts, in masks, in the air. It is a combination of music, dance, puppetry, politics, philosophy, and religion; sculpture that has come alive and moves and breathes its larger-than-life reality.

It is through the joint efforts of Linda Herr, Director of Theater Studies, and David Robb, Chaplain, that the Bread and Puppet Theater is performing at Connecticut College. A grant from the New England Touring Program and the National En-



Members of the Bread and Puppet Theatre will perform on October 13 in Harkness Chapel.

dowment for the Arts is making it possible.

Several years ago Linda Herr saw the Bread and Puppet Theater perform an anti-war piece that she called, "one of the most touching and beautiful statements I'd ever seen done about the war." She described the event as a "communal kind of performance." The "spirit of communion and humanity" in Peter Schumann's work, she said, creates an aesthetic experience that has a "unique and far-reaching effect on audiences and performances" throughout the country.

David Robb attended the annual "Domestic Resurrection Fair and Circus" this summer in Glover, Vermont; home of the Bread and Puppet Theater. He described it as a "two-day celebration...uniting visual imagery, movement, theatricality, sights and sounds

and smells...transporting you into another world." "The whole thing was like a huge gift," said Robb. "It had a very powerful impact on me."

Ten Connecticut College students will be performing with the Bread and Puppet Theater in the production of "Joan of Arc" at Connecticut College. Among them are Jody Steiner, Nancy Kerr, David Jaffee, and Bill Lattanzi, all of whom work with Linda Herr in Theater Studies. Jody Steiner and David Jaffee also serve on the Chapel Board.

This should be an unusual and exciting performance; good for all ages. Admission is \$1.00 at the door for members of the Connecticut College Community. That's Thursday, October 13, at 8:00 pm in the Harkness Chapel, Connecticut College.

Getting Off

FRIDAY 7 OCTOBER

YALE REPERTORY THEATRE: Presents THE GHOST SONATA by August Strindberg. Box office: 436-1600. 222 York St. New Haven, Ct. Through Nov. 12.

PALMER AUDITORIUM: The MARCUS SCHULKIND DANCE COMPANY at 8pm. Admission: \$2-\$4.
BRIDGEPORT: EROTIC FILM FESTIVAL at 8pm. Recital Hall, Bernhard Center. Univ. of Bridgeport. Admission: \$1.25.

SATURDAY 8 OCTOBER

GOODSPEED OPERA HOUSE: Presents the RED BLUE+GRASS WESTERN FLYER SHOW. A new musical directed by John Cullum (Shenandoah). Box office: 873-8668. Through Oct. 30. East Haddam, Ct.

WESLEYAN: THE SUN RA ARKESTRA, a 25 piece jazz group, will perform in McConaughy Hall, 9pm. \$4 in advance, \$5 at the door. Middletown, Ct.

MOVIE: THE PASSENGER, Playhouse Cinema, 321 East St. Westport, Ct. Information: 227-3998.

SUNDAY 9 OCTOBER

METROPOLITAN MUSEUM OF ART: 50 drawings and Oil Sketches by George Seurat (1859-1891). 5th Ave and 82nd Street, NYC, Through Nov. 27.

MUSEUM OF MODERN ART: CEZANNE: THE LATE WORK, 100 Paintings and Watercolors Focusing on the 10 years before his death in 1906. 55th Street, NYC. Through Jan. 3.

MONDAY 10 OCTOBER

NEW ROCKLAND PLAYHOUSE: BLUE OYSTER CULT. Information: (914) 356-4650. \$6.50 in advance. Tickets available at Ticketron.

TUESDAY 11 OCTOBER

LYMAN ALLYN MUSEUM: Photographic Studies of N.E. Train Stations. Photographs by James Klar. 1pm-5pm. Free Admission. Just south of South Parking Lot, Conn College.

HAMMONASSET SCHOOL ARTS BARN: Presents the SEQUOIA STRING QUARTET. They will play three quartets by Haydn, Beethoven, and Brahms. Madison, Ct. Info: 245-2954

WEDNESDAY 12 OCTOBER

CITY CENTER DANCE THEATER: Presents the JOFFRER BALLET's Benefit Preview: ROMEO AND JULIET. Fall Season: Oct. 13-Nov. 13. Ticket Information: (212) 256-7300, 489-6810. 55th Street, NYC.

MOVIE: "MacArthur" starring Gregory Peck. Groton Cinema 1, Groton Shopping Plaza. Call 445-64-1 for times.

THURSDAY 13 OCTOBER

MOVIE: "Star Wars" Norwich Cinema 1, Salem Turnpike EXXIT —?. Call 889-5521 for information and times.

YALE REPERTORY THEATRE: Preview of David Manet's REUNION. Box Office: 436-1600. 222 York St., New Haven, Ct. Opens Oct. 14 through Dec. 14.

Miles of jazz at Mabrey's

By MICHAEL SITTENFELD

Barry Miles, a jazz artist who specializes in fusion music, will perform with his quartet at Mabrey's on October 9th at 7:30.

Mabrey's Club is located in Mabrey's Hotel next to Ocean Beach. Miles has performed with such varied artists as Billie Holiday, Herbie Hancock, and John Abercrombie. Currently, Miles dominates his group's jazz-rock sound with his keyboard wizardry.

In a recent interview, Marc Gentilella, who arranges concerts at Mabrey's through his talent agency Flash Groups, spoke freely about the series of jazz concerts planned for the New London Club.

Seated in his combines office and home, Marc spoke about future performances while Barry Miles' latest record, "Sky Train," played in the background. "What we're trying to do is offer an alternative to the basic stuff that's played around the area all the time," he explained. "There is no other place to go for good music in this area."

Other groups planned for Mabrey's include the Pat Metheny Quartet on October 16th, The Young Adults on October 23rd, Mose Allison on November 20th, and Charlie Byrd for sometime in December. In addition, Marc's organization is trying to arrange dates for Jan Hammer and the Al DiMeola Group, as well as Eyes, formerly known as Jasper Wrath.

Marc called Pat Metheny an "excellent guitarist" who is "beginning to get the recognition he deserves." The Young Adults the only non-jazz act booked thus far is a group that "can do spoofs of almost any type of music you can think of." Marc called The Young Adults "theatrical" and "wildly funny."



Barry Miles

"Most of the groups we are booking are national acts," he remarked, "but, we also want to get people interested in new artists coming on the scene." For the most part, Sundays will be "the nights for top jazz performers."

Larry Coryell, jazz guitarist, the first performer at Mabrey's, played before a sell-out audience of 250. "Every show will sell out," said Marc, citing the wide audience that jazz can attract.

Our community extends beyond the bounds of this campus. The local musical future needs the support of Conn. students. Jazz concerts at Mabrey's could enlighten and provoke many.

WHY IS SIGLINDA STEINFÜLLER DEAN OF BEER? WHY NOT?

Fellow Beer Persons,

Life is full of unanswered questions such as: Is there intelligent life elsewhere in the universe? And if so, do they wear socks?

In beer, however, there are no unanswered questions. Because there is only one word for beer, and you know it.

Schlitz.

Therefore, as your Dean of Beer, I suggest you research the essential rightness of the word for yourself at your next social function. Or even your next antisocial function.

And please note: The recommended source material for locating the word can be found in any phone booth. In other words, look in the Yellow Pages. Under "Beer."

Thank you.

THERE'S JUST ONE WORD
FOR BEER.



AND YOU KNOW IT.

